

ART NEWS AND REVIEWS --- MAHONRI, SCULPTOR, TURNS PAINTER

What Was Pleasing in His Bronzes Pleases in His Pictures and What Stayed His Hand in Clay Stays It in Oils.

By HENRY M'BRIDE.

Sculptor Young Turns to Painting.

MAHONRI YOUNG, whose small bronzes in the manner of Meunier are popular, branches out this week in the Rehn Galleries with a collection of oil paintings, water colors and drawings. It appears to have occasioned surprise in some quarters that a sculptor should paint, although there is plenty of precedent for it. Michelangelo, for one, did both, and in both mediums exhibited the same quality of mind. In that Mahonri Young resembles Michelangelo, as indeed how could it be otherwise? The change from the chisel to the brush does not affect the state of soul of the artist. The state of Mahonri Young's soul remains about as it was before he achieved these paintings. What was pleasing in the small bronzes is pleasing in the pictures, and the thing that stayed Mr. Young's hand as a sculptor still stays it as a painter.

Something in the sculpture prevented Mahonri Young from being wholeheartedly himself. He is an excellent workman and builds up a figure admirably, and balances it and provides it with a job, but the job is the same that the Belgian sculptor Meunier has already provided for so many of his figures. There is no harm, particularly, in following the line of others. Everybody does it at one time or another. Raphael, to begin with, imitated Perugino, but if he had continued imitating him all his life there never would have been a Raphael. Mr. Young will certainly drop Meunier soon in any case, and possibly this painting excursion is the quick way to end the Meunier chapter.

It was in itself, this excursion, a yielding to a call, for Mr. Young, who hails from the handsomest valley and the handsomest city in the Rockies, must often have been uneasy at the way the Easterners are dashing out to the plains and deserts for their subjects of late years. He has a claim to know them that most excursionists cannot put forth. But on the other hand he has been living in New York and Paris a long, long time, and when he sauntered out on the plains to see the Indian women running around chasing goats he must have felt for all the world like a tenderfoot.

He paints these women and these goats a little too studiously; a little



THE WOOLEN HAT, BY AUGUSTUS JOHN
COURTESY FREDERICK KEPPEL AND COMPANY

too much like a conscientious pupil aware that the master is coming in Thursday to criticize. They are pretty good, as the sculptures are pretty good, and the deuce of it is that the sort of masters who now come in on Thursdays to criticize will give them good criticisms, but Mahonri Young knows in his heart that there is a difference between his shepherdesses and Millet's.

Eloquent or earnest sympathy with either the women or the goats is lacking, and the spectator thinks, "So those women still wear those long skirts," or "How strange to have so many goats," being only mildly interested. Facts are established but not a mood. From a technical point of view there are too many goats. Millet and other masters put in flocks of sheep for their shepherdesses to watch, but usually resolve the flock into a mass. In the Mahonri Young pictures the goats are spotted with far too much recklessness over the landscape. In the smaller pieces—the watercolors and etchings—this does not apply, and some of them are the most successful pieces in the collection.

Mr. Young seems to be more at ease in this medium than in oils, and puts in touches of color that sparkle. His oils, whatever other qualities they may have, never sparkle. On the whole, Mr. Young's residence in New Mexico seems to be doing him good. Mr. Young's pictures are being shown in the Montross Galleries along with the recent work of Hayes Miller. Mr. Miller, like Mahonri Young and Randall Davey, seems too much occupied in acquiring a manner and not enough in having something to say. He began by being a mystic and certainly did have a mystical manner. He did strange old men seated on mountains and the old men had a faraway resemblance to the

hand, they are not overly clear, either. He has a manner, for, as Mr. Richard Ederheimer says, "you can't paint three years without acquiring some technique," but it seems somewhat hushed. He deals in faded colors that have an echo of Renoir's palette in them, and paints the young lady sitting this way and sitting that, but manages to escape without convincing you that the sitter was of flesh and blood. His experience as a painter shows in the breadth of view, all the compositions carrying easily, but the drawing is pathetic. The length of certain bones is exaggerated or lessened, and the artist seems quite helpless in the matter.

The "Mother and Daughter," thanks to Mr. Miller's long years of practice, catches the glance of a roving eye, for it has a painter's sense of style of Albert Thayer's work, but it does not hold the attention of the roving eye very long, since the errors of draughtsmanship that crop up everywhere in it are afflicting. Even such a thing as a teacup and saucer has presented difficulties to Mr. Miller.

Various Exhibitions In Many Galleries

Of all those who refuse to paint in the manner of to-day and who continue to apply paint to canvases in the style of twenty years ago, Harry A. Vincent, who is showing at Milh's, is the most successful. It is possible to admire his pictures no matter what the spectator's habit of mind may be, for Mr. Vincent is certainly heart and soul in his work, and no one has a right to ask of any artist more than that.

It is to be hoped that those collectors who deplore the tendencies of the young painters of the day will stand by Mr. Vincent. Some of his marine scenes are as brilliant as the Zezems that these collectors admire, and from the point of view of sincerity are infinitely better than Zezems. The picture of boats and docks that has the place of honor is a most charming "day" in color, and the "Wet Pasture," the "Early Spring," the "Lane in Rockport" and the "Willows" are all delightful.

In the galleries of the Whitney Studio Club there is an exhibition by a group of artists—F. Overton Colbert, Charlton L. Edholm, Peter Krasnow, Kimon Nicolaides, John A. Ten Eyck, Van Vleet Tompkins, Blanche Whelan and Jan Van Empel.

Mr. Colbert, who has Indian blood and is sometimes known as "Red Feather," exhibited earlier in the season in the Montross Gallery. His present contribution is along the lines he published then, with conventional interpretations of Indian legends. Mr.

Notes and Activities In the World of Art

Richard Ederheimer, who is exhibiting at the Anderson Galleries, says that critics have called him a "fake naïve," but he doesn't mind a bit. He says: "They have already given me a category. I laugh at this truly flattering epithet, as it gives me more honor than I deserve; I could not fake anything if I wanted to. I don't possess the technical ability."

"The actual fact is, in my portraiture, that if I should try to hold a certain characteristic quality in a sitter consciously I should most likely fail. The fact that is still mysterious to me in my painting is that I get the qualities that are there most if I am not aware of them at all. After working now for three years I have naturally acquired some technique—but technique is nothing—art begins only where that ends."

Mr. Ederheimer has been painting portraits of Alfred Stieglitz, the "great old actor, Emanuel Reicher," the "young Stieglitz," Carl Ziegler, Das Gupta and the Eurasian girl, Marion Ling.

MSS. is the latest literary-artistic review to appear and the first issue contains articles by Sherwood Anderson, Kenneth Burke, Waldo Frank, Paul Rosenfeld, Herbert J. Seligman and William Carlos Williams. It costs ten cents an issue or "one dollar for ten issues to be issued in ten days, ten weeks, ten months or ten years. The risk is yours." Subscriptions and donations of money will be received by Paul Rosenfeld, 27 Irving place, New York city. The entire cost of the first issue was \$234, and this was paid by the authors mentioned above, each of whom is responsible only for what he signs and each of whom will receive complaints only for what he signs. The cover design is an adaptation of Marcel Duchamp's dada review of last spring, but since the source is acknowledged the swipe isn't actionable.

MSS. doesn't say so, but it is to be inferred that the authors who publish in it use the MSS. they cannot place elsewhere.

Paintings by C. Harry Allick, Benjamin Eggleston, Stanley Middleton and Charles Vezin adorn the gallery of the Salmagundi Club. The Salmagundi Club is the haven for artists not yet famous, and nowhere is talk so fervent as in the circles where hope has been deferred. Possibly because of all the aspiration that has been breathed within its rooms, nowhere is the atmosphere so sympathetic to pictures as in the gallery of the Salmagundi Club, and there is always the temptation to put on rose colored glasses when viewing pictures there.

However, in spite of the rose colored glasses, Mr. Eggleston appears to be the only one of the present quartet who has an appreciable command over his medium. He works in Connecticut and has a rather direct though literal approach to the stony landscapes of that region.

Mr. Middleton's weakness is the tendency to take things literally. His portrait of Cardinal Mercier is rather terrible and there is grave danger that it will offend the many admirers of his saintly sitter. Mr. Vezin indulges in sweet and pretty color, but is weak in values. Little touches jump out of place in his productions, due not so much to fiery temperament as to faulty training.

Wherever dealers congregate in London little else is talked about than the "Rembrandt" at Phillips, Son and Neale's. Briefly, the story is this, as told in an English paper:

In a sale at their auction rooms, 73 New Bond street, of miscellaneous decorative and household furniture, a few pictures were included. One of these was catalogued as: By an unknown artist, subject, "The Wayside Blessing," gilt frame carved in shells and foliated scrolls. It appears that the picture which had come from a depository, had belonged to a well known London professional man who had paid about £20 for it many years ago and in whose house it had long hung. While on view it seems to have attracted a good deal of notice. Most of the London dealers turned up at the sale, and instead of being knocked down for a trifling sum it quickly jumped from a small opening bid to 500 guineas, and at 2,100 guineas was purchased by Mr. P. Sabin.

There is no doubt about the subject of the picture, which is that of "St. Philip Baptizing the Eunuch," and the scheme of the picture is identical with Rembrandt's conception of the subject. But Rembrandt's picture of this subject, painted in his early youth, about 1628-30, and etched by J. J. Van Vliet at the time, has so far outdistanced the imitations of Rembrandt students. Dr. Hoede de Groot describes it from the copy at Oldenburg and says that other copies repeatedly occur. "This in the Grand Ducal Gallery at Oldenburg," he says, "perhaps comes nearest to the original, but is certainly not by Rembrandt." Another copy is at Schwerin, No. 856, the small catalogue of that gallery stating that the original was in the Tolstoy collection at Odessa and formerly came from the Mocenigo collection at Venice. It will be interesting to know if the picture sold at Phillips, Son & Neale's is the original or one of the many copies to which Dr. Hofstede de Groot refers.

The following is in a note from Alfred



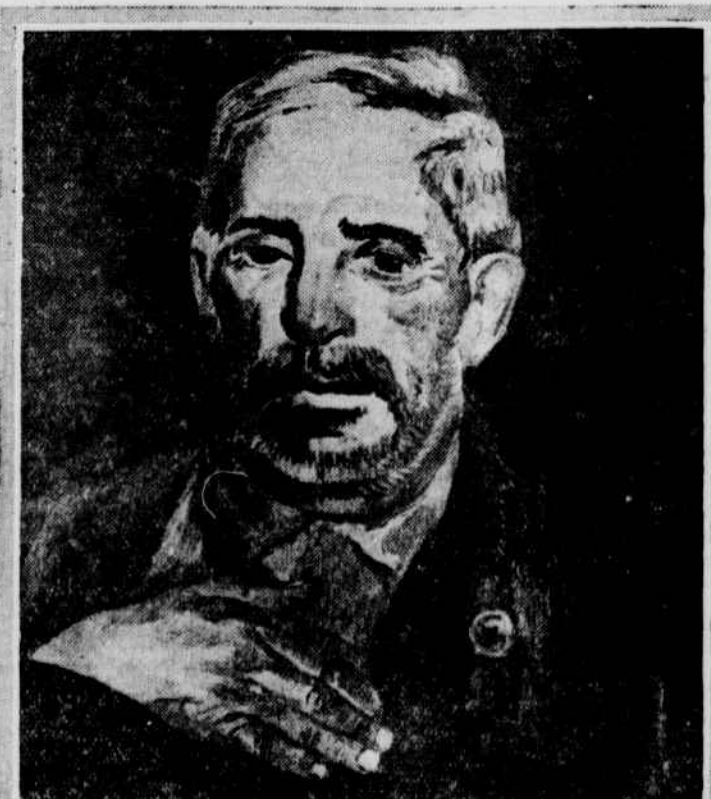
"EARLY MORNING, NORTH RIVER"
BY JOHN TAYLOR ARMS
ON VIEW, KENNEDY GALLERIES

unearthly creations of the immortal Blake. Only in the Blake drawings there was a burning sense of life. In the Miller drawings there was confusion. We have had a number of painters in America who have essayed the poetic, apparently thinking it easy, and putting things in convenient shadows when they were not certain how it ought to go. But as a matter of fact wobbly poetry is less bearable than wobbly prose. Mr. Miller was among those who thought poetry easy. He was sincere, but he painted many wobbly poetic pictures.

His present exhibition is devoted to figure pieces, mostly arrangements of the same young woman. And there are some nudes. There is not much mystery about his pictures now, but, on the other

Colbert's color has an Indian quality and his style is distinctly affected by the modern trend of art. Mr. Nicolaides is also "modern," and many of his watercolors show traces of the influence of Cezanne. One of his most attractive paintings is a still life in which the color of an orchid is excellent and the sprawling foliage of the plant decoratively handled. "From My Window," by Mr. Van Empel, and "Bright Day on the Sound," by Mr. Edholm, are pictures that also stand out from the walls.

Landscapes by Peter Van Veen in the Howard Young Galleries show the painter's increased acclimatization here. He has been painting in Connecticut along the rivers there with all the



OLD MEXICAN, BY RANDALL DAVEY
ON VIEW, MONTROSS GALLERIES

Views of Majorca, By William J. Potter

William J. Potter is among those who have arrived from foreign parts, and exhibits in the Kingore Galleries the fruits of his sojourn in the Isle of Majorca. As a painter he has grown considerably since his last appearance here, and painters will view his canvases with respect.

He has painted Notre Dame in Paris, and several views in Honfleur and Gloucester, but most of his subjects have been found in Palma. He has painted Palma so assiduously that the spectator seems almost able to take possession of the entire smiling city. Almost every house has its loggia or some arrangement for taking the air, and the many little terraces as the houses climb the hill make enticing pictures. Mr. Potter has done them full justice. He paints with a rich palette, almost too rich. He is somewhat "millefleurs," to use the term I am always employing for Ernest Lawson, for, like Lawson, he tries to make each segment of pigment take a sparkle of its own. He has worked very hard, and one feels that. A little later, no doubt, he will be able to get the same results and hide the effort.

Davey and Miller In Joint Exhibition

Randall Davey is in the same boat with Mahonri Young when it comes to his cowboy pictures. The cowboy tone is going off, most students of the subject admit, and the virile specimens that Col. Roosevelt was proud to associate with in his youth are scarcer than they were, but I should hate to show Mr. Davey's studies even to such a spoiled darling of the profession as Mr. William S. Hart. I am afraid the comment would be, "Push."

Like Mr. Young, Mr. Davey lacks the imaginative power to enter completely into such life. It is not necessary to be a cowboy or to have been one in order to enter into their standards. Just how much of a cowboy Remington was, I forget, but it is clear that if it had been necessary he could have been one. He met them with a manliness equal to their own. One need not have been shy about showing the Remington drawings to the real cow punches. They would have seen that Remington knew the language.

However, Mr. Davey is improving. Barring the cowboys and his tendency to pose characters against a background in his studio, he is improving. There is one "Old Man Sitting by a Hill" that gets away from Mr. Davey's formula and is the better for it. And the portraits of the "Archbishop of New Mexico" have an intense quality that is personal. Most of the other portraits conform to the Henri tradition and are unmercifully posed.

Mr. Davey evidently says to his models, "Now put your hands up across your chest, for I only do hands and heads," and the result as you look about the gallery is startling. In some of the pictures the hands are so detached that at first glance one fears they had been dismembered before the painting began and introduced as trophies. The mental state that a painter gets into who sticks too close to a formula descends upon Mr. Davey at such times, and even his color is manifested in a distressing way. The purple in the background of the "Old Mexican" is most unpleasant and the same color is equally disagreeable when used on the lips of some of the other characters.

But Mr. Davey is improving just the same. He did a panel of "Red Bulls" browsing about in the sage brush that is spirited and decorative (although some of the bulls' heads are unnecessarily naïve) and some flower pieces in brilliant color. These flowers are arranged in stiff bunches, probably in the best New Mexican style, but the artist in painting them has not been at all stiff. The water colors, too, are at

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There is to be a great sporting event in the art world. An auction is to take place in the Anderson Galleries. The work of forty Americans is to be sold. Nearly 200 pictures. Among those who have entered what I call the "painter's derby" are Marin, Plase, Storne, Hartley, Sheeler, Benton, Dickinson, O'Keefe, Covert, Bayliss, Boss, Demuth, Kunitzsch, Pach, Field, Shamberger, Ben Ben, Wright, Laurence, Lachaise, Ederheimer, Of, Halbert, Barry, Burlin, Hartman, Hirsch, Cane, Canade, Branchard, Bouche, Brodsky, Blum, Daniel, Friedman, Harrison, Kanior, Maurer, Nagel, Zorach, Tofel, Mrs. Zorach and others. "The pictures to be sold are not the throw out of the studio but are representative. Each man has been his own jury. Each man has been free. This is an experiment. We will see what happens. I know you are interested. Greetings, Stieglitz."

Second Senior Dance To Be Held Friday

The second of the season's Senior Dances, which were revived through the efforts of Mrs. J. Horton Hams, will be held Friday night at the Plaza. On the following night there will be a meeting of the Saturday Evening Dances, whose chairman is Mrs. T. J. Oakley Rhineland. Associated with Mrs. Rhineland in the direction of these dances are Misses Donn Barber, Edward Livingston Coster, A. Henry Mosle, Edward C. Parish, William Pitt Trimble, Gerard H. Coster, Schuyler Nelson Warren, William Murray Black, Jr., and Rudolph H. Kissel, Jr. It has been decided to hold these dances for the night and the final one will take place on April 29.

There yet remain two of the Coffee Dances which will be held on Friday of February 20 and March 6 in the Metropolitan Club. These dances have had a full subscription list and numerous dinners are given in aid of each. Mrs. Theron R. Strong has been directing them this season.

Camp for Wounded Theater Assembly Aim

The Theater Assembly, Mrs. J. Christopher Marks president, leads all the clubs, not only in New York city, but also in the State, in helping the wounded and tubercular ex-service men to establish their veterans' mountain camp, which is to be a home and sanitarium in the Adirondacks, located on Tupper Lake. The assembly has donated over \$6,000 in cash and more money is being sent to the committee every day. They fully expect their contribution will reach \$10,000 by May 1.

On Study Day Mrs. Marks presented Miss Dupont of "Foolish Wives." Social Day will be held on Friday in the Hotel Astor. The program will include Norman Trevor, in an act from "Desert Sands," and an act from a Broadway musical comedy. The fashion review will be under the personal direction of William F. Smith, the fashion manager for the Theater Assembly.

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